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1899/1900

ANNOUNCEMENT

TABOR COLLEGE

1899-1900.

PRESS OF
NEW NONPAREIL COMPANY,
COUNCIL BLUFFS
1899

ANNOUNCEMENT

TABOR COLLEGE

1899-1900.

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COLLEGE CALENDAR.

1899.

Sept. 13—Wednesday, - - - - - Fall Term Begins
Dec. 20—Wednesday, - - - - - - Fall Term Ends

1900.

Jan. 3—Wednesday, - - - - Winter Term Begins
25—Thursday, - - - Day of Prayer for Colleges
Mar. 16—Friday, - - - - - - Winter Term Ends
21—Wednesday, - - - - Spring Term Begins
May 17—Thursday, - - - - - Annual Field Day
June 17—Sunday Morning, - - Baccalaureate Sermon
17—Sunday Evening, - - - - - - - - - - Address before Christian Associations
18—Monday Evening, - Entering Class Exercises
19—Tuesday Morning, - - - - - - - - - - - Annual Meeting Board of Trustees
19—Tuesday Afternoon, - - - Alumni Address
19—Tuesday Evening, - - Conservatory Recital
20—Wednesday Morning, - Commencement Exercises

BOARD OF TRUSTEES.

REV. E. S. HILL, D. D., PRESIDENT.
MR. A. C. GASTON, SECRETARY.
MR. H. C. DYE, TREASURER.

Term Expires 1900.

MR. L. E. WEBB, - - - - - Tabor
MR. C. C. WRIGHT, - - - Omaha, Neb.
MR. W. W. WALLACE, - - - Council Bluffs
MR. H. N. WOOD, - - - - Omaha, Neb.

Term Expires 1901.

MR. ROBERT MCCLELLAND, - - Omaha, Neb.
MR. J. M. BARBOUR, - - - - - Tabor
MR. H. T. WOODS, - - - - Tabor
MR. J. L. SMITH, - - - - - Tabor

Term Expires 1902.

HON. E. J. BURKETT, - - - Lincoln, Neb.
MR. C. M. DAY, - - - Sioux Falls, S. D.
SUPT. W. F. CHEVALIER, - - - - Red Oak
MR. A. C. GASTON, - - - - - Tabor

Term Expires 1903.

HON. A. B. THORNELL, - - - - Sidney
REV. D. P. BREED, D. D., - - - - Creston
MR. E. B. WOODRUFF, - - - - Glenwood
MR. GEO. A. PALMER, - - - Red Oak

Term Expires 1904.

REV. E. S. HILL, D. D., - - - Atlantic
MR. T. H. READ, - - - - Shenandoah
MR. GEORGE A. DAY, - - - - Omaha, Neb.
MR. SAMUEL HOLMES, - - - - Hamburg

PRES. R. C. HUGHES, Ex-Officio.

COMMITTEES.

Executive Committee.

E. S. Hill, R. C. Hughes, A. C. Gaston,
J. M. Barbour, H. T. Woods, E. B. Woodruff.

Ways and Means Committee.

R. C. Hughes, J. M. Barbour, L. E. Webb,
W. W. Wallace, E. J. Burkett, Geo. A. Day,
H. N. Wood.

Library Committee.

R. C. Hughes, Samuel Holmes, T. H. Read.

Committee on Faculty.

R. C. Hughes, W. F. Chevalier,
Robert McClelland.

Committee on Loan and Investment.

E. S. Hill, L. E. Webb, A. C. Gaston,
H. T. Woods.

Committee on Discipline and Decorum.

R. C. Hughes, L. E. Webb, A. C. Gaston.

Visiting Committee of the State Association.

Rev. J. W. Wilson, Council Bluffs,
Rev. G. LeG. Smith, Red Oak,
Supt. W. F. Chevalier, Red Oak.

Officers of the Alumni Association.

President, E. E. Harris.
Vice-President, Miss Harriet Avery.
Recording Secretary, Mrs. Q. C. Todd.
Corresponding Secretary, Mrs. J. M. Barbour.
Treasurer, Miss Margaret Lawrence.

FACULTY.

REV. RICHARD C. HUGHES,
PRESIDENT,
Professor of Mental and Moral Science.
A. B., Wooster University, 1884; A. M., 1887. Princeton Seminary, 1884-5. Graduate McCormick Seminary, 1887.

HELEN E. MARTIN,
Professor of History.
Oberlin, 1860; A. M., 1883.

JAMES T. FAIRCHILD,
Professor of Latin.
A. B., Oberlin, 1883. Oberlin Theological Seminary, 1883-4. A. M., Harvard, 1886.

MARGARET LAWRENCE,
Professor of Mathematics.
B. S., 1891; A. M., 1898. Tabor College.

H. EVERETT FARNHAM,
Professor of Greek, German and French.
B. A., Colby University, 1889; A. M., 1892. Yale University, 1890-2.

LEWIS WORTHINGTON SMITH,
Professor of English Language and Literature.
Ph. B., Fairfield College 1889. Student University of Nebraska, 1898-9.

HAVEN METCALF,
Professor of Biology.
A. B., 1896; A. M., 1897; Brown University. Student of Biology, Marine Biological Laboratory, Wood's Holl, Mass., and Harvard Summer School.

FLORA HOLT METCALF,
Instructor in French.
A. B., Brown University, 1896.

FRANK OTIS WOODRUFF,
Instructor in Mathematics and Science.
Ph. B., Brown University, 1899. Student Harvard Summer School.

MABEL FROTHINGHAM MAIN,
Professor of Piano.
Graduate New England Conservatory of Music, 1893. Pupil of Virgil Piano School, New York, 1896–7. Pupil of Moritz Moszkowski, Paris, 1898–9.

GRACE LOUISE CRONKHITE,
Professor of Organ and Theory.
Associate Teacher of Piano.
Pupil of New England Conservatory, 1890–3. Pupil of Virgil Piano School, New York, 1896–7. Pupil in Composition of Harry Rowe Shelley, New York. Pupil of Moritz Moszkowski, Paris, 1898–9.

CLEMENT B. SHAW, A. M.,
Professor of Vocal Music.
Pupil of Cleveland School of Music and of New England Conservatory. Pupil of Chas. R. Adams, Lyman Wheeler, Jno. O'Neill and Rotoli in Boston. Pupil of Fulkerson, Henschel and Wareham in London.

LENA A. ELLSWORTH,
Instructor in Violin.
Pupil of Marie Page, Wilfred Wollett and Chas. Leffingwell.

EDGAR G. FRAZIER,
Instructor in Elocution.
Fulton and Trueblood School of Oratory, 1892. Pupil Emerson School, Boston, 1894–5.

CORENA LAUGHLIN,
Instructor in Painting and Drawing.
Pupil Omaha Academy of Art.

LECTURERS.

E. E. HARRIS,
Lecturer Physiology and Chemistry.
Tabor, 1891. M. D., Howard University Medical College (Wash., D. C.) 1895. Lecturer Columbian University, 1894–95.

C. A. LOVE, Malvern,
Lecturer Physiological Psychology.
Tabor, 1886. Omaha Medical College, 1887–9. M. D., St. Louis Medical College, 1890. Prof. of Histology, St. Louis Medical College, 1890–92.

REV. DR. DWIGHT P. BREED, Creston,
Lecturer Sociology.

The Board of Trustees granted the following degrees at Commencement, June 21st, 1899, to the Class of '99:

Elsie M. Faurote, B. S.
Louise Alberta West, B. Lit.
Homer Herschel Skaggs, B. A.
Fred Farrand Osborn, B. A.
Mark Chandler Sutton, B. A.
Jesse B. Sutton, B. A.
Cloid Logan Hall, B. Lit.
Irene West, Ph. B.
Jesse George Holmes, B. S.
Clark Briggs Cumings, B. S.
Alice L. West, B. A.

Vera Adele Tipple, Music.

The degree of Master of Arts to Dr. George H. Simmons, Chicago.

The honorary degree of Doctor of Divinity to Rev. Wm. L. Byers, pastor of the Gongregational Church at Keokuk, Iowa.

GENERAL SKETCH.

In 1852 a company of people under the leadership of Deacon George B. Gaston, with Rev. John Todd as pastor, came from Oberlin into Iowa with the purpose of founding in the far West a school that should have the influence, as it was to have ideals and the spirit of Oberlin. Settling at Tabor, where they were influential in helping to make Kansas a free state, Tabor being a rendezvous for free state men, they incorporated a Board of Trustees in 1854, and in 1857 opened an Academy with Rev. Wm. M. Brooks as principal. This so successfully served the interests of those who came to it for mental strength, the spiritual uplift that it had to give, that in 1866 the College was founded, the former principal of the Academy being retained as President of the College and of the Board of Trustees until his resignation in June, 1896, when he was elected President Emeritus.

The noble spirit of self-sacrifice that has from the first animated the friends of the College is a thing most remarkable, and one of the things of which the College is justly proud. The less than 300 inhabitants of Tabor at the founding of the College gave $30,000, and other donors have shown the same generous love for the school.

Tabor is reached by the Tabor & Northern railroad, which connects at Malvern with the Chicago, Burlington & Quincy, and with the Omaha & St. Louis (Wabash) road. It is a beautiful town of about a thousand inhabitants, and the influences under which the student is brought are of the best. There are no saloons and the people of the town are largely professing Christians. Though the College is itself unsectarian, its influence is exerted for the development of Christian character. The General Association of Congregational churches of Iowa endorse it, and a committee each year examines the work of the College and reports to the association. A large part of the Trustees and Faculty are Congregationalists. Students' prayer meetings are held each Friday, and students and Faculty unite in a daily service in the Chapel. Students are also expected to attend regular Sabbath morning services at one of the churches of the town.

GOVERNMENT.

While the Faculty assumes control in all matters pertaining to the conduct of the students, no unnecessary restrictions are laid upon them. It is believed that self-discipline is an essential part of all true culture, and in the government of students that is kept constantly in mind. In this way self-reliant manhood and womanhood is developed.

The College keeps record of all work done by pupils, and at the close of each term reports are sent to parents.

AID FOR STUDENTS.

The Congregational Educational Society assists those in the College who are preparing for the Christian ministry.

Scholarships have been founded by the following persons:

Miss Elizabeth Davis.....Two
W. S. Houghton .....One
J. E. Howard .....One
Mrs. Kate Woods Clark.....One
A friend "J. T. R." .....One
Mrs. Mary B. Young for M. B. C. Durfee .....One
Mrs. Charles Atkinson.....One
Miss Julia Dickinson .....One
J. L. and E. L. Atkinson .....One

Applicants for scholarships should address the President of the College, with testimonials.

Students above the Freshman year, whose record in all work is good, and who show exceptional ability in one department, may be appointed by the Faculty to a fellowship, as a reward for marked scholarship. The Fellow is expected to assist the head of the department. In this way the Faculty secures efficient help and aid is given to capable students.

Students who desire work to help them meet expenses will be aided by a committee of the Young Men's Christian Association. The members of this committee for the current year are Mr. E. E. Waltman and Mr. C. E. Hillier. They will be ready at the opening of the term to assist all who desire it.

EXPENSES.

It is the design to keep expenses as low as possible, so as to bring a thorough education within the reach of all.

Tuition and incidentials, per term		$13.00
Table board, per week	$2.00 to	3.50
Rooms, everything furnished, including fuel and light, with board, may be obtained in private families at a cost per week from	2.50 to	5.00
Graduation fee		5.00
Laboratory fee in Chemistry, Freshman year		10.00
Laboratory fee, elective		3.00
Laboratory fee in Mineralogy, Sophomore year		3.50
Laboratory fee in Biology, Junior year		2.00

For tuition in Music and Art see pages 47 and 51.

LIBRARY AND READING ROOM.

The College Library contains about 8,000 volumes, and plans are being formulated by which it is hoped to increase this largely. It, as also the reading room in connection, where newspapers and magazines and reviews are at hand, is open to the students except on Sundays.

LABORATORIES AND APPARATUS.

The chemical laboratories in the basement of Gaston Hall are fitted up with desks and all necessary apparatus for qualitative and quantitative analysis and determinative mineralogy.

A gas engine, a dynamo, induction coils, tools for the preparation of apparatus and a stock of material are found in the physical laboratory. There is other apparatus in abundance, including an Alvan Clark telescope with four inch object glass and powers ranging from sixty to three hundred, a large reflecting telescope, Ritchie's rotary air pump, a set of vacuum tubes, Geissler tubes, induction coil, spectroscope, mineralogical microscope with polarizing attachment (x 860), and a theodolite.

The Biological Laboratory is located on the second floor of Gaston Hall. A set of Ward models recently added assist in physiological demonstrations. The collection comprises: four modelled plaques of the principal sections of the brain, a dissectible model of the brain, dissectible models of the head, thorax, and abdomen, and enlarged dissectible models of the eye and ear. These are supplemented by charts, mannikin and a fine mounted skeleton. For Biology and Histology, the Laboratory is equipped with an excellent microtom, embedding bath and accessories. The students are furnished with B. & L. microscopes of latest model, fitted with ⅔, ⅙, and 1-12 objectives. All necessary material for cutting, staining and mounting sections is at hand.

HERBARIUM AND MUSEUM.

The Museum is well supplied with specimens in the departments of Zoology, Geology and Mineralogy, besides curiosities from India and other countries, and relics collected from the American Indians. Extensive collections from the Atlantic, made in connection with the United States Fish Commission, and donations from the Smithsonian Institute of Pacific and British shells, enable us to present an excellent collection of marine invertebrates. Our geological collections are now quite complete, representing all the prominent formations of the country.

The Arthur collection of Iowa plants forms the nucleus of the College Herbarium. The collection has been supplemented by later acquisitions and is at present one of the better herbaria in the state.

STUDIO.

A large, well lighted room on the third floor of Gaston Hall is fitted as an Art Room. It is equipped with models, casts from the antique, studies and designs for the use of the students.

LITERARY SOCIETY HALLS.

Two of the College literary societies, Phi Kappa and Phi Delta, occupy fine rooms on the third floor of Gaston Hall.

Phi Kappa has just refurnished its hall and Phi Delta is already in pleasant quarters.

BUILDINGS.

Gaston Hall is a commodious and attractive brick building of three stories, containing the President's office, Library, Art Room and Recitation Rooms and Laboratories. It is heated by steam and is thoroughly modern in its appointments.

Whitin Cottage, a two-story frame building, will be used for some of the work in Music until the new Conservatory building is completed.

A building near Gaston Hall, formerly used as a chapel, and the only building owned by the Academy until the founding of the College in 1866, is now fitted as a Gymnasium. The Museum is housed in a frame building near the campus.

Plans have been drawn for a new Conservatory building upon which it is hoped that work may begin soon. It is to be an exceptionally pleasing and roomy structure.

STUDENT ORGANIZATIONS.

A Young Women's Christian Association and a Young Men's Christian Association are organized among the students, and both hold meetings every Sunday afternoon. These organizations also hold a Friday evening prayer meeting, and by their activities the Christian life of the College is made a real and vital thing.

There is a Current Literature Club to which the students and members of the Faculty are eligible. Meetings are held once a month, and the subject matter of the leading magazines is reviewed and discussed.

Outdoor sports are all held under the direction of the Athletic Union. A beautiful ten-acre park in the very heart of the town affords ample room for ball grounds, tennis courts, race track, and all outdoor sports. The privileges are well used, and all healthy exercises find ample encouragement with the College authorities. The baseball and football teams, competitive field day contests, tennis tournaments, and other field and

track athletics enlist an enthusiasm and support from the students that is a necessary part of College life.

The Athletic Committee of the Faculty advise with the students in regard to all sports.

The students of the Conservatory maintain a Reading Club devoted to the discussion of current topics in music. The Club meets once a week, and the leading musical periodicals are reviewed with comments and suggestions by the teachers.

The College Glee Club, one of the most flourishing organizations among the students, is under the direction of the teacher of vocal music. Much interest is manifested, and the success of several tours throughout the state shows the standing of the Club.

The students maintain two literary societies, Phi Delta and Phi Kappa. They meet on Tuesday of each week, and add not a little to the intellectual and social life of the College.

TERMS OF ADMISSION.

Satisfactory evidence of good moral character is required of candidates for admission to any of the College courses, and they are expected to pass a creditable examination in the studies preparatory to the course they wish to enter. At the discretion of the Faculty, first class teachers' certificates and satisfactory marks from schools of known standing will be accepted in place of examinations.

ADMISSION BY CERTIFICATE.

Arrangements have been made by which a number of the High schools of the state are accredited and graduates from them will be received without examination. A list of these schools can not be given at this time. Inquiries in the matter will receive prompt attention. In general, the course of study which will entitle a High school to a place upon this list must be not less than four years of thirty-six weeks in length, following the usual elementary course of eight years. The students in said course must not have more than four recitations daily, and the time of at least two teachers must be given exclusively to instruction in High school branches.

It is sometimes the case that a student wishes to pursue some of the studies in the regular course without becoming a candidate for the Bachelor's degree. When there is good reason for this choice the College will receive such as special students, and if they afterwards change their plans they may pass the matriculation examinations and complete the course for a degree.

The requirements for entrance to the Freshman class are as follows:

FOR ALL COURSES.

1. ENGLISH—The examination in English follows the plan adopted by the Commission of New England Colleges.

(a) An exercise in the correction of faulty sentences.

(b) *Reading*. Candidates will be required to answer simple questions on the lives of authors. They will also be required to give a written statement in good, clear English of the subject matter of their choice of two of the books in the following list.

Milton's Paradise Lost, books I and II; The Sir Roger de Coverly Papers; Goldsmith's Vicar of Wakefield; Southey's Life of Nelson; Coleridge's Ancient Mariner; Tennyson's Princess; Lowell's Vision of Sir Launfal; De-Quincy's Flight of a Tartar Tribe; Dryden's Palamon and Arcite; Milton's L'Allegro and Il Penseroso; Byron's Prisoner of Chillon; Irving's Sketchbook; Carlyle's Hero as a Prophet; Shakespeare's Merchant of Venice, Macbeth, Julius Cæsar or King Henry IV; Tennyson's Enoch Arden; Hawthorne's Scarlet Letter; Carlyle's Essay on Burns; Scott's Ivanhoe; Burke's Speech on Conciliation with America; Macaulay's Essays on Milton and Addison; Cooper's Last of the Mohicans; Hawthorne's House of the Seven Gables; Arnold's Sohrab and Rustum; Dicken's Christmas Carol; Tennyson's Elaine; Milton's Comus; Webster's Bunker Hill Orations or the Reply to Hayne; Ruskin's Modern Painters (selections); Ruskin's King of the Golden River; Lincoln's Gettysburg Address; Longfellow's Evangeline; Scott's Lay of the Last Minstrel, Lady of the Lake, or Marmion; Shakespeare's As You Like It; Emerson's

Self-Reliance; Lamb's Essays of Elia (selections); Arnold's Culture and Anarchy (selections); Carroll's Alice's Adventures in Wonderland; Moore's Utopia; Irving's Alhambra; Browning's Colombe's Birthday; Hale's Man Without a Country; Thackeray's Henry Esmond; Edwin Arnold's Light of Asia; Holmes' Autocrat of the Breakfast Table; Morris' Life and Death of Jason; Eliot's Silas Marner; Emerson's Compensation.

(c) An examination presupposing a more thorough study will be given on any three of the above which the candidate may choose. This will deal with matter, form and structure.

2. GEOGRAPHY—Outlines of Political Geography.

3. HISTORY—General outlines. History of the United States and of England, and Civil Government.

4. MATHEMATICS—

(a) Arithmetic, including the metric system.

(b) Algebra, through quadratics.

(c) Geometry, plane and solid.

5. NATURAL SCIENCE—A knowledge of the outlines of the following subjects is required, with laboratory practice in Physics and Botany. The texts named are merely to indicate the scope of the examination.

(a) Physiology and Hygiene. (Hutchinson or Martin.)

(b) Physical Geography. (Appleton.)

(c) Elementary Physics. (Gage, Avery, Carhart and Chute.)

(d) Botany. (Gray's School and Field.)

6. LATIN—

(a) Grammar and Composition.

(b) Cæsar, two books, or equivalent.

(c) Cicero, five orations.

(d) Virgil, five books.

(e) Sallust's Jugurthine War.

7. ADDITIONAL FOR CLASSICAL COURSE—

Greek—(a) Grammar.

(b) Xenophon's Anabasis, two books.

8. Additional for Scientific Course—
German—(a) Grammar and easy reading, Grimm's Mærchen or an equivalent.

9. Additional for the Literary Course—
French—(a) Grammar and reading.

In general this is a summary of the work done in the Academy.

ACADEMY.

The Academy prepares fully for entrance to any of the College courses. The work has been so planned as to give the student who does not expect to enter College a well-rounded course as far as he goes. It is thorough, and students whose time in school must be but brief can here make the most out of it. The fact that the Academy is connected with the College is very fortunate, as it gives the student many privileges that he could not otherwise enjoy. The Museum, the Library, the Gymnasium, Lecture courses, the Conservatory of Music, the College societies, the moulding influence of contact with more mature students, are all advantages well worth considering.

COLLEGE.

COURSES FOR STUDY.

Three courses are offered, each of four years. Three years of preparation is given for each in the Academy. These courses are intended to provide a thorough and systematic training in liberal studies, and are carefully organized and administered to meet the wants of two classes of persons; first, those who look forward to a professional or literary career; second, those who do not intend to carry their studies beyond the College course, and who wish to prepare themselves for active business life. It is believed that the courses as here offered will satisfactorily meet the two requirements. Students finishing any of the courses will be prepared to do graduate work in our best universities and professional schools; or if they do not carry their study farther they will find themselves well trained for active life.

The Classical course leads to the degree of Bachelor of Arts. Preparation for this course requires three years' study in Latin and one in Greek. Latin is a required study for two years and Greek for four. Mathematics is required during the Freshman year. The emphasis is laid upon the Latin and Greek, but during the Sophomore and Junior years Mathematics and German are electives.

English Literature is studied throughout the whole course. Work in the department of Philosophy begins in the Sophomore, and continues throughout the Junior and Senior years.

The Scientific course runs parallel with the Classical course with the exception that French, German, Mathematics and Science replace Latin and Greek.

The Literary course omits the Greek, German and higher Mathematics and includes Latin and French, and offers special subjects in Literature, Music and Fine Art. With these exceptions it agrees with the Classical course.

In the Senior year work in Greek, English, Science, Mathematics and History is elective.

SYNOPSIS OF COURSES.

THE NUMBERS SHOW THE CLASS HOURS PER WEEK.

ACADEMY.

JUNIOR YEAR.

FALL TERM.

Latin, Harper's Inductive Primer 5
Algebra, to fractions 4
Physical Geography 4
History, general outlines 3

WINTER TERM.

Latin, Inductive Primer 5
Algebra, to quadratics 4
Physiology 4
History, general outlines 3

SPRING TERM.

Latin, practical composition 5
Algebra, to logarithms 4
Elementary Psychology 4
History, general outlines 3

MIDDLE YEAR.

FALL TERM.

Latin, practical composition 4
Plane Geometry 4
English 4
Civil Government 4

WINTER TERM.

Latin, Cicero's Orations, 30 pp. 4
Plane Geometry Books ii & iii 4
History of England 4
English 4

SPRING TERM.

Latin, Cicero's Orations, 35 pp. 4
Plane Geometry, Books iv & v. 4
Botany 4
English 4

SENIOR YEAR.

FALL TERM.

English Bible 3
Latin, Virgil's Aeneid, 1,000 lines 4
Physics 4
*Greek, White's First Greek Book 5
*German, Joynes-Meissner's Grammar 5
*French, Grammar and Reader 5

WINTER TERM.

Latin, Virgil's Aeneid, 1,800 lines 4
Physics 4
English, or Elocution 4
*Greek 5
*German 5
*French 5

SPRING TERM.

Latin, Sallust, Jugurthine War, Cataline 4
English 2
Elocution 2
*Greek 4
*German I 4
*French I 4
Solid Geometry 4

*Greek belongs to the Classical course; German to the Scientific; French to the Literary.

COLLEGE.

CLASSICAL COURSE.

Leading to the Degree of Bachelor of Arts.

FRESHMAN YEAR.

English and Elocution	3
Mathematics	3
Latin	3
Greek	3
Science	3

SOPHOMORE YEAR.

English	3
Mathematics or German I	3
Latin	2
Greek	2
Science	3
Philosophy	3

JUNIOR YEAR.

English	3
Mathematics or German I, II	3
Greek	3
History	3
Philosophy	3

SENIOR YEAR.

English	3
Greek	3
History	3
Philosophy	3
Sociology and Political Economy	3

SCIENTIFIC COURSE.

Leading to the Degree of Bachelor of Science.

FRESHMAN YEAR.

English	3
Mathematics	3
French I	3
German II	3
Science	3

SOPHOMORE YEAR.

English	3
Mathematics	3
French II	3
Science	3
Philosophy	3

JUNIOR YEAR.

English	3
Mathematics	3
History	3
Science	4
Philosophy	3

SENIOR YEAR.

Mathematics	2
History	3
Science	4
Philosophy	3
Sociology and Political Economy	3

LITERARY COURSE.

Leading to the Degree of Bachelor of Literature.

FRESHMAN YEAR.

English	3
Mathematics	3
Latin, or French II	3
Science	3
Music, or Fine Art	3

SOPHOMORE YEAR.

English	3
Mathematics, or German I	3
Latin, or French III	2
Science	3
Philosophy	3
Music, or Fine Art	2

JUNIOR YEAR.

English	3
History	3
Science	3
Philosophy	3
Music, or Fine Art	3

SENIOR YEAR.

English	3
History	3
Philosophy	3
Music, or Fine Art	3
Sociology and Political Economy	3

PHILOSOPHY.

COURSE I—

PSYCHOLOGY AND LOGIC—This is an elementary course intended as a proper introduction to the study of Philosophy. The text-books used in class are those by James and Baldwin.

The class is led in the free discussion of assigned topics, experiments are made in some of the special senses, and at suitable times during the course lectures are given on the nervous system, with demonstrations of the brain and several sense organs.

The study of the elements of deductive and inductive logic is given as a part of the course in Psychology. Attention is given to the forms of argument, to the detection of fallacies, to the forms of procedure in the special sciences, and to the psychology of scientific observation and experiment. Text, Jevons' Elementary Lessons in Formal Logic. References, Fowler's Deductive and Inductive Logic, Jevons' Principles of Science.

COURSE II—

APOLOGETICS—One term is given to the study of the positive argument, with Fisher's "Grounds of Christian and Theistic

Belief" as text, followed in the second term by the study of the History of Free Thought developing the causes of the various forms of skepticism. This gives an historical foundation for the study of the philosophy of religion.

ETHICS—The third term is given to the study of Christian Ethics with a critical study of a number of the leading ethical theories.

This course is given to the Juniors and Seniors in 1899–1900, alternating with the following.

COURSE III—

HISTORY OF PHILOSOPHY—This course begins with the study of a good text in introduction to Philosophy to get a clear statement of the problems, and this is followed by the study of Weber's History of Philosophy. Attention is given to the physical and social conditions as influencing and influenced by the higher culture, to the progress of emphirical science in each period studied, and to the works of general literature in which the thought and faith of the time finds expression.

References, Erdmann and Windelband.

SOPHOMORE YEAR.

COURSE I—

Fall and Winter—Psychology, James, Baldwin.

Spring—Logic.

COURSE II—

Fall—Apologetics, Fisher.

Winter—History of Free Thought, Farrar.

Spring—Theoretical Ethics.

COURSE III—

Fall—Introduction to the Study of Philosophy.

Winter and Spring—History of Philosophy, Weber.

ENGLISH BIBLE—Systematic study of the Bible is required of all regular students. A three hours' course in selected books of the New Testament is taken by the Senior Academy class during the Spring term, and a similar course in the Old Testament by the Freshman class in the Spring term.

The books are studied as masterpieces of literature. The student is taught to recognize the various forms of literature in the Bible, and the relation of the thought to its formal expres-

sion. Students are urged to make a daily devotional study of the Bible, and special help is given in this line of study in the Christian associations. But this class study is literary, the aim being to exhibit the books as great books that have profoundly moved the life of the world.

ECONOMICS.

During the Senior year one term is given to the study of the fundamental principles of Political Economy, with reference to their development and application to national life.

And the third term is devoted to a study of dynamic Sociology. During this term the course is greatly strengthened by a series of lectures given by the Rev. Dr. D. P. Breed of Creston.

The text used for the basis of work in Economics is Walker's "Elementary Course in Political Economy." In Sociology, Small and Vincent's "Introduction to the Study of Society" will be followed.

ENGLISH.

The work in this department will have for its end the acquirement of an easy command of language and the development of the student's power to express himself through various literary forms. Literature will be studied with the purpose of bringing the student to an intelligent appreciation of the spiritual and artistic significance of the greater English and American writers.

Students beginning this course in the Academy must first have completed the study of English Grammar. Elementary work in composition, including punctuation, classical and Anglo-Saxon elements, figurative language and grammatical structure will be included in the work of the first year. During the second year the form and structure of the sentence, the paragraph in itself and in its relation to the entire composition are studied. Written work will be required of students throughout the course.

In the Freshman year instruction in the various literary forms is given and original work in the way of fiction and the essay is expected of the student. This is based on the study of

the English novel and the English essay and no formal text in Rhetoric will be put into the hands of the student. A knowledge of the principles involved in the artistic use of the literary forms studied is derived from the examples under consideration, and this knowledge the student is expected to show in his own writing. Careful attention is given to the collecting and arranging of material, to processes of invention and to artistic methods of presentation.

The study of English Composition will be continued through the Sophomore year in connection with a critical study of the dramatic art of the Elizabethans, followed in the winter and spring terms by special attention to the art of Shakespeare. Some little time will be given to Spenser and to Milton and their immediate successors.

In the Junior year special attention is paid to poetic art and to the laws and principles of versification as they are exemplified in the work of the poets of the Victorian era and their immediate predecessors. The student will be expected to come to an approximately complete realization of the ethical and spiritual significance of the poetry of Wordsworth, Browning and Tennyson.

At the beginning of the Senior year the study of Anglo-Saxon, the language and the literature, is taken up. The grammar of the language first engages the attention of the student, but later he deals with the art of Chaucer, adding to his study of the poet a study of the life and thought out of which his poetry grew. In the second term, he studies "Beowulf," and later concludes the work of the course by a comparative study of national epics.

Other work than this is offered and with the advice of the instructor substitutions may be made when there is sufficient demand for the work for which the student asks. No student will be permitted to enter a class, however, for which his previous study has not prepared him.

ACADEMY.

MIDDLE YEAR—THREE TERMS.

Entrance requirements for reading, see page 17.

Carpenter's Advanced English.

SENIOR YEAR.

Entrance requirements for study, see page 18.
Fall—Scott and Denney's Composition and Rhetoric.
Winter—Scott and Denney's Composition and Rhetoric.
Spring—English Bible.

COLLEGE.

1. ENGLISH COMPOSITION. The work in this course will consist of studies of the short story and the essay. The work of representative writers will be considered, and the student will hand in essays, short stories, and character sketches of his own writing. This will continue during the fall and winter terms.

2. THE NOVEL. Class study of selected novels chosen for the purpose of illustrating the art of the modern novel. Library readings with written biography and criticism of leading novelists from Richardson to Hardy and James. Fall and winter terms.

3. ENGLISH BIBLE. Literary study of books of the Old Testament. Must be preceded by 1 or 2.

4. ENGLISH POETRY. Class study of Coleridge, Shelley, Keats, Spenser, Arnold, Browning and Tennyson. Must be preceded by 1 or 2. Continues throughout the year.

5. SHAKESPEARE. Macbeth. Must be preceded by 1 or 2, and by first half-year of 4. Continues throughout the first half of the year.

6. ELIZABETHAN DRAMATISTS. This is a continuation of course 5 and must be preceded by that course. It continues through the last half of the year.

7. BEOWULF. Beginning with the study of Anglo-Saxon Grammar, this course continues throughout the year. It must be preceded by 4 and 5.

8. TENNYSON. This course deals mainly with the Idyls of the King, and is carried in the first half of the year. It must be preceded by the first half year of 4 and by 5.

9. BROWNING. Some of the best works of this author will be studied in this course. It must be preceded by 4 and 5, or by 8.

MATHEMATICS.

Students are expected to have completed Arithmetic before entering the Academy. For those who have not done so a special class is formed. The first year is devoted to Algebra, and much attention is given to method and facility in the use of radicals, quadratic equations, proportion and literal expressions.

The second year and the third term of the third year are devoted to Plane and Solid Geometry, and in this work much stress is laid upon original demonstrations.

The Mathematics of the Freshman year is required in all courses. Plane Trigonometry occupies the first semester. In the second semester College Algebra is taught, beginning with a thorough review of fundamental principles and including choice, chance, variables and limits, series, general properties of equations, and the solutions of higher equations.

In the Sophomore year the first semester is devoted to Plane Analytic Geometry, including loci and their equations, the straight line, the circle, the parabola, the ellipse and the hyperbola. In the second semester Differential Calculus is taught. The work of the Sophomore, Junior and Senior years is required only in the Scientific course.

ACADEMY.

JUNIOR YEAR.

Fall—Milne's Algebra, to fractions.
Winter—Milne's Algebra, to quadratics.
Spring—Milne's Algebra, to logarithms.

MIDDLE YEAR.

Fall—Beman and Smith's Plane Geometry, Book I.
Winter—Beman and Smith's Plane Geometry, Books II and III.
Spring—Beman and Smith's Plane Geometry, Books IV and V.

SENIOR YEAR.

Spring—Beman and Smith's Solid Geometry.

COLLEGE.

FRESHMAN YEAR.

First Semester—Wentworth's Plane Trigonometry.
Second Semester—Wentworth's College Algebra.

SOPHOMORE YEAR.

First Semester—Wentworth's Analytical Geometry.
Second Semester—Osborne's Differential Calculus.

JUNIOR YEAR.

First Semester—Osborne's Integral Calculus.
Second Semester—C. Smiths Solid Analytical Geometry.

SENIOR YEAR.

Fall—Burnside and Panton's Theory of Equations.
Winter—Byerly's Integrals of Length, Surface and Volume.
Spring—Differential Equations.

BIOLOGY.

The Study of Physiology and Botany is begun in the Academy. In Botany field work is required, including the collection of an herbarium of fifty specimens.

In the College, in the Junior year, work in the field of Biology is taken up. The first term is spent in careful study with laboratory work of certain typical plant and animal organisms, as a preparation for the more specialized work which follows. Advanced Human Physiology is studied during the winter term. It is of the highest importance that the student should understand at least the main outlines of modern Physiology.

In the first term of the Senior year a laboratory course in the anatomy of the lower (invertebrate) animals is given, followed in the second term by a course in the anatomy of the fishes, amphibia, reptiles and birds, based on the careful dissection of the frog. The mammals are to be studied in the third term. This course is based upon the dissection of the cat, but special attention will be given to the structure of man. Throughout the year the general subject of evolution is discussed, as particular phases of it are brought to notice in the forms studied.

CHEMISTRY AND PHYSICS.

The study of Physics is begun in the Academy, the text-book being supplemented by an abundance of experimental work.

The science of the Freshman year is Chemistry. In the fall term general Inorganic Chemistry is taught by text-book and by lectures. Four hours' laboratory work per week is required during the fall term. This laboratory drill consists of experiments in Inorganic Chemistry, illustrating the class-room work. The work of the winter term is entirely in the laboratory. Nine hours per week are required for this drill in Qualitative Analysis.

The spring term is devoted to a course in Mineralogy, descriptive and determinative. At least fifty specimens are determined in the laboratory.

In the Sophomore year the first term of Physics is required of all students. Astronomy or Physics II may be elected in the spring term.

SCIENCE ELECTIVES.

It is not the aim of the College to make the Science course anything more than a strictly College course, preparatory to University work. No effort has been made to specialize the work in any direction, and no advanced work is included in the required course.

If the student is certain along what lines his post-graduate work will lie, and wishes to take up a specialty, there are facilities for advanced work.

ELECTIVE BIOLOGY—During the current year elective work in Histology, Bacteriology or advanced Botany will be offered to qualified students who intend to study medicine or do further work in biological science.

ELECTIVE CHEMISTRY—The laboratory is well fitted for a second or third term of four hours in Qualitative Analysis on difficult mixtures, traces, analysis of minerals and search for rare metals.

In Quantitative Analysis the student may elect eight hours' work. The first term is spent in gaining practice in the common methods of manipulation and in making a series of simple deter-

minations of chemically pure salts. In the second term volumetric methods of determining iron, manganese and some of the common acids and alkalis are practiced. This is followed by the analysis of some of the more common alloys.

NOTE—During the current year work in Organic Chemistry may be offered in place of one or both of the above courses.

ACADEMY.

JUNIOR YEAR.

Fall—Physical Geography, Appleton.
Winter—Physiology, Martin's Briefer Course.
Spring—Psychology, Halleck.

SENIOR YEAR.

Fall—Physics, Carhart and Chute.
Winter—Physics, Carhart and Chute.
Spring—Botany, Gray's School and Field.

COLLEGE.

FRESHMAN YEAR.

Fall—Inorganic Chemistry, Remsen.
Winter—Qualitative Analysis.
Spring—Mineralogy.

SOPHOMORE YEAR.

Fall—Geology.
Winter—Physics I, Carhart.
Spring—Physics II, Carhart.

JUNIOR YEAR.

Fall—Introductory Biology.
Winter—Human Anatomy and Physiology.
Spring—Histology, Stohr.

SENIOR YEAR.

Fall—Invertebrate Anatomy.
Winter—Vertebrate Anatomy (the frog).
Spring—Vertebrate Anatomy (the cat).

LATIN.

Students who wish to begin the study of Latin are expected to have some practice in analyzing English sentences. The technical points of English Grammar are not as necessary as is a fair ability to apply the general principles of syntax.

The text-book for beginners is Harper & Burgess' Inductive Latin Primer, which is followed quite closely during the larger part of the first year. The first line of the first book of Cæsar's Gallic War constitutes the first lesson, with exercises for translation which can be drawn from it. No new word or new construction is learned by the pupil except as he finds it used in Cæsar's Gallic War.

Collar's Practical Latin Composition includes selections from Vira Romae, Nepos, Cæsar and Cicero for translation into English, with English sentences drawn from each chapter to be translated into Latin.

It is desirable that students intending to enter the second year of Latin should have had some training in translating the easier Latin prose which is found in Mr. Collar's selections.

The amount of work will be, approximately: In Cæsar, two books, together with easier Latin prose; in Cicero, five orations; in Virgil, six books of the Æneid; in Sallust, Cataline and one-third of the Jugurthine War.

Text-books used—

Grammar, Allen & Greenough.
Primer, Harper & Burgess.
Practical Latin Composition, Collar.
Cicero's Orations, Allen & Greenough.
Virgil's Æneid, Greenough.
Sallust, Chase & Stuart.

Latin is required work for students following Classical course during the first two years. It is an elective during the same years for those following Literary course. It presupposes the completion of the Academy Latin or its equivalent. Courses 1, 2 and 3 belong to the successive terms of the Freshman year, and courses 4, 5 and 6 to the same terms of Sophomore year.

Course 1 includes the history of the Second Punic War, as narrated by Livy in his twenty-first book. The relation of

Rome and Carthage is discussed, and a study made of the leading men of the period. In addition to translation, different members of the class will present papers, which will be open to discussion.

Course 2 covers Cicero's De Senectute with selections from De Amicitia. An excellent opportunity is here afforded to become acquainted with the life and manners discussed in these dialogues.

Course 3. Selections from Horace's Odes and Satires, the Ars Poetica, and a study of Latin versification and chief meters used by the poet.

Course 4. Here is studied the history of the Roman conquests, as set forth by Tacitus in his Agricola. Portions of the Germania will also be read.

Course 5 includes a selection of the most characteristic satires of Juvenal, and such as will tend to make the student familiar with Roman life and manners.

Course 6. Roman Life in Latin Prose and Verse is a collection of extracts from the principal Latin writers, which tend to throw light upon Roman life and manners.

In this term a special effort will be made to give a more general view of various Latin writers and their place in literature.

ACADEMY.

JUNIOR YEAR.

Fall—Harper's Inductive Primer.
Winter—Harper's Inductive Primer.
Spring—Harper's Inductive Primer.
Collar's Practical Latin Prose Composition.

MIDDLE YEAR.

Fall—Practical Latin Composition.
Winter—Cicero's Orations.
Spring—Cicero's Orations.

SENIOR YEAR.

Fall—Virgil's Æneid
Winter—Virgil's Æneid.
Spring—Sallust's Jugurthine War, Catiline.

COLLEGE.

FRESHMAN YEAR.

Fall—Greenough's Livy, Book XXI.
Winter—Kelsey's De Senectute and DeAmicitia.
Spring—Horace, Odes and Satires.

SOPHOMORE YEAR.

Fall—Tacitus' Agricola.
Winter—Juvenal's Satires.
Spring—Roman Life, Peck and Arrowsmith.

GREEK.

The studies in this department are required of all candidates for the degree of Bachelor of Arts. All who wish to become members of the Freshman class must have a thorough familiarity with the principles of Grammar, found in White's First Greek Book, and an ability to pass an examination on the first book of Xenophon's Anabasis.

The study of Greek is begun with the Senior preparatory year and continued throughout the four years of the College course. Great care is exercised in the choice of texts to be read, and the aim is to give a comprehensive view, not only of each author's works, but of Greek literature in its chief departments and as a whole.

The faithful student gains an excellent *working knowledge* of the language, so that he may take up masterpieces *by himself* and read them intelligently. He becomes acquainted with the finest products of thought, representative of this ancient lore; is trained to a habit of critical study; masters much important history; learns philosophy; becomes a philologist; finds one of the very best keys to an understanding of the English language and literature; acquires the ability to investigate in a satisfactory manner the New Testament and the Septuagint version of the Old.

Greek is now quite generally regarded as an essential part of a truly *liberal education*. The much improved texts and methods of instruction render its study more pleasurable and attractive than formerly.

ACADEMY.

SENIOR YEAR.

Fall—White's First Greek Book.
Winter—White's First Greek Book.
Spring—White's First Greek Book.
Xenophon's Anabasis, Book I.

COLLEGE.

FRESHMAN YEAR.

Fall—Xenophon's Anabasis, Books II and III.
Winter—Xenophon's Anabasis, Books IV and V, or Xenophon's Cyropaedia.
Mahaffey's Old Greek Life.
Spring—Orations of Lysias. Selections.
History of Greek Literature.

SOPHOMORE YEAR.

Fall—Guerber's Myths of Greece and Rome.
Winter—Plato's Apology and Crito.
Spring—Demosthenes' Olynthiacs and Philippics.

JUNIOR YEAR.

Fall—Homer's Iliad, three books.
Winter—New Testament, Epistle to the Romans.
Spring—Birds or Clouds of Aristophanes.

SENIOR YEAR.

Fall—Aeschylus Prometheus.
Homer's Odyssey, two books.
Winter—Euripides' Alcestis.
Spring—Sophocles' Electra and Antigone.

GERMAN.

The study of German covers a period of two years, beginning with first term of the Senior preparatory year. During the first year students are thoroughly drilled in the sounds and forms of the language, and required to translate rapidly short sentences from sound as well as from sight. Oral and written

practice is constant, and easy reading is commenced as soon as the student becomes familiar with the rudiments of the language. During the Freshman year the class is introduced to the great works of Schiller, Goethe, Heine and others. Essays designed to review a considerable amount of the history of German authors and literature are presented by members of the class, and occasional lectures are given. In the Sophomore year students may elect German in the fall and winter terms. Schiller and Heine are the authors studied.

ACADEMY.

SENIOR CLASS.

Fall—Thomas' Practical German Grammar.
Winter—Thomas' Practical German Grammar.
Super's Elementary Reader.
Spring—Storm's Immensee.
Riehl's Der Stumme Ratsherr.
Das Spielmann's Kind.
Composition, Bernhardt.

COLLEGE.

FRESHMAN YEAR.

Fall—Deutsche Lyrik, composition, Harris.
Winter—Heine's Die Harzreise, or Fouque's Undine, composition, Harris.
Spring—Goethe's Faust, composition, Harris.

FRENCH.

The first term is devoted to a mastery of the elements of the language. Pronunciation and idioms receive much attention. The texts are selected with a view to rendering the study popular and at the same time valuable. Every effort is made toward a practical use of the language in writing and speaking.

ACADEMY.

FIRST YEAR.

Fall—Edgren's Grammar.
Super's Preparatory Reader.

Winter—Madame Therese, with composition.
Spring—Helevey's L'Abbe Constantin, with composition.
Beaumarchais' Barbier de Seville.
Daudet, Contes Choisies.

COLLEGE.

SECOND YEAR.

Fall—Composition, Grandgent.
Hugo's Les Miserables.
Winter—Dramatists, French Lectures.
Composition, Grandgent.
Spring—History of French Literature.
French Lectures and Essays.

HISTORY.

ACADEMY.

Three hours a week are given to General History throughout the Junior year in the Academy in order to give the students in the very beginning of their course some slight knowledge of ancient civilizations, of medieval life, of the growth of Christianity, of struggles between Church and State, of the gradual prevalence of ideas of civil and religious liberty. The aim is to inspire a love of historical research and a feeling of personal responsibility in making history.

In the middle year two terms' work are required. One in the line of the government of our own country, tracing its outgrowth from the institutions of the mother country; also difference in ideas and local government in the original states, and the effect of these ideas in the founding of new states.

In the second term a more careful and detailed study than was possible in the Junior year is given to the origin and growth of the English speaking people.

COLLEGE.

The work in the Junior and Senior years in the College is to some extent elective.

While some special text-book is made the basis of study

each term, a large amount of outside reading, with report to class upon the same, is encouraged and expected.

This is especially true during the winter and spring terms of the Junior and the winter term of the Senior work.

GYMNASTICS.

H. E. FARNHAM, Physical Director.

A course of Gymnastics is offered to all students. Special attention is given to the correction of physical defects. Body-building is the aim of the class drills. The movements are thoroughly enjoyed by the hard-worked student. In not a few instances one's life is lengthened many years by reason of careful work in the Gymnasium. The drills with dumb-bells, Indian clubs, wands and chest-weights are exhilarating. Robert's Exercises are used in the floor work. The bar work embraces many of the best points in the Ling system. Some fancy gymnastics will at times be introduced to give variety and animation. Once or twice each year public exhibitions are given. In gymnastic training the College is progressive, ranking with the larger colleges and universities. Physical development, health and comeliness go along with mental growth.

DEPARTMENT OF MUSIC.

MABEL FROTHINGHAM MAIN,
Professor of Piano.
Graduate New England Conservatory of Music, 1893. Pupil of Virgil Piano School, New York, 1896–7. Pupil of Moritz Moszkowski, Paris, 1898–9.

GRACE LOUISE CRONKHITE,
Professor of Organ and Theory.
Associate Teacher of Piano.
Pupil of New England Conservatory, 1890–3. Pupil of Virgil Piano School, New York, 1896–7. Pupil in Composition of Harry Rowe Shelley, New York. Pupil of Moritz Moszkowski, Paris, 1898-9.

CLEMENT B. SHAW, A. M.
Professor of Vocal Music.
Pupil of Cleveland School of Music and of New England Conservatory. Pupil of Chas. R. Adams, Lyman Wheeler, Jno. O'Neill and Rotoli in Boston. Pupil of Fulkerson, Henschel and Wareham in London.

LENA A. ELLSWORTH,
Instructor in Violin.
Pupil of Marie Page, Wilfred Wollett and Chas. Leffingwell.

Students entering this department are under the same general discipline as those in other departments of the College. Recognizing the value of music as an educational factor, the College offers it as an elective study throughout the Literary course.

Especial attention is given to systematic and right methods of work. It is the object of this Conservatory to provide a broad and liberal education for its pupils. The greatest stress is laid upon the systematic rather than a fragmentary course of study.

Students are urged to begin their musical study at the opening of the school year and to continue it with the regularity of college students.

Instruction is given in Piano, Violin, Voice and Organ. Classes are formed in Harmony, Counterpoint, Analysis and Musical History. Besides these there is a Musical Reading Club which meets once a week, when matters of general musical interest are read and discussed.

GENERAL MUSICAL INSTRUCTION.

A special lesson once per week in this study is open to all pupils of the school. The tuition is entirely free. A short lesson will be assigned each week from the "Footprints of Music," a work by Prof. Shaw, written in question and answer form and the subjects then elaborated and much practical musical work done that all should know. The speaking voice and acoustics will be taught here also.

THE VOICE DEPARTMENT.

The cultivation of the voice involves the elimination of all faulty qualities of tone, such as the pinched, palatal, guttural, nasal and breathy, which result from the contraction of wrong muscles; and the establishment of the true qualities, such as resonance, breadth, freedom, depth, mellowness and clearness, which result from the employment of the right muscles, into which method of evoking tone every singer must gradually grow until it becomes habitual and easy to him.

Voice culture includes, not only distinct and artistic enunciation of consonants, but requires the most careful discrimination as to the alphabetical value and character of each vowel and diphthong, and the ability to make it sound to the hearer as it does to the singer. Your voice does not sound at all as you think it does.

The ability to sustain tone smoothly, reposefully, and yet with sufficient power, is acquired only by persistent and correct exercise of the muscles of breathing. Respiration is the same to the singer as bowing is to the violinist, and upon it depends the legato style—the sostennto—which distinguishes the artist from the amateur.

Intelligent phrasing, tone coloring, emphasis, style and the elocution of singing, after one's tone method is acquired and his breath power developed, now claim the singer's attention, for these concern the use of the developed voice and reveal the singer's intellectual and emotional conception of his song.

A voice of fine quality and phenomenal power, but used without the true musical sense, would be like a good piano with no pianist, for a laboring man could strike the keys of this piano and elicit tones, but could not connect them into an artistic unity.

As voice culture has everything to do with physical strength and development, and the diaphragm and intercostal muscles and the vital organs, its value hygienically as well as musically cannot possibly be too highly estimated. Good tones imply free circulation, perfect digestion, deep respiration and assist greatly in bringing about the physical health that makes us unconscious of any one part of the body.

Now, as Cicero once said: "There is no principle of philosophy, however absurd, that has not been taught by some one of the philosophers," so we might extend the application of this statement to the domain of tone production; and Garcia and Sbrigha, the two great singing teachers, are as diametrically opposed to each other as Plato and Aristotle were in their ideas of "ideas."

We are going to study these things. We are going to investigate them very carefully and deeply. We are going to learn *why* these world-renowned masters of the voice contradict each other, and I believe we shall then know to what extent a certain dictum is right or wrong.

As the natural endowments and musical perception and ability to grow vary so greatly with each individual pupil, it is impossible to prescribe anything like a uniform course of study for all.

The same printed exercise that would be the salvation of one voice might easily prove to be the destruction of another. It is the *how* rather than the *what*. With the young vocalist the fewer the books he has to sing through, the better off is he. The less he has screamed his high tones, the less irrevocably

confirmed is he in the habit of throat-pinching. The less ambitious the student is as to the amount of *matter*, the more successful he will be in the *manner* of his tone producing. But we append an approximate course of study, which will be varied with the needs of each student.

FIRST YEAR.

Franz Abt's Exercises.
Sieber's Vocalises.
Concone's 50 Lessons.
Song Singing, English ballads.

SECOND YEAR.

Sieber's Vocalises, velocity.
Concone's Exercises.
Marchesi's Vocalises.
Sacred songs and solos from standard composers.

THIRD YEAR.

S. C. Marchesi's Italian Vocalises.
Shakespeare's Exercises.
Vaccaj's Vocal Exercises.
Sacred music and opera songs.

FOURTH YEAR.

Recitations and Arias from the best oratorios and operas.
Arias and songs from the best writers.

Special exercises by teacher for tone quality, high placement, resonance, depth, breadth and technic given throughout the entire course.

A class in General Musical Instruction will be conducted once per week (1 hour) *free to all students of the College*, who will be regular in attendance. In this class will be taught the meaning of every sign and symbol of the musical notation, as contained on "Shaw's Self-Explaining Musical Chart," note reading, sight singing, church music and the general study of choruses. A lecture on tone quality, acoustics and experiments in resonance will frequently be introduced into the course. All

private pupils are provided with this collateral instruction as a means of saving many hours of time in the private lesson work, and all other students of the College are most cordially invited to attend it. This opportunity to study Music in general will be of inestimable value to all, and rapidly tend to make the institution a musical one in all senses.

ORGAN.

To enter this department the student must be well grounded in the rudiments of piano playing, as the complication of learning to use the pedal, keyboard and the use of the stops, make it necessary to have the mind free to think of these things instead of learning to correct inaccurate reading of notes, incorrect time and poor finger action.

The object of this department is to prepare organists to play the usual Protestant church service in a capable and satisfactory manner.

Students will be fitted for concert work if they continue their study after graduation.

Average time required for graduation by those well prepared to take up the study of the organ is two years.

FIRST YEAR.

Henry M. Hunham's Organ School or
Lemmen's Organ School.
Hymn-tune playing, anthems and masses.
Bach's Chorals.
Geo. Whitney's Preludes and Postludes.

SECOND YEAR.

Rink's Organ School, Books III, V.
Bach's Eight Preludes and Fugues.
Mendelssohn Sonatas.

Selections from the works of Best, Eddy, Guilmant, Widor, Batiste and others will be given at the discretion of the teacher throughout the course.

If the students are not prepared to enter this course, special training will be given them.

THEORY.

It is becoming more and more necessary for the student to reach higher attainments in theoretical branches, as it is here the line is drawn between the musician and the mere performer.

For this reason all available pressure will be brought to bear upon our students to constrain them to see the necessity for a more thorough knowledge of the underlying principles of music.

The text-book used in analysis will be Louis C. Elson's. In Harmony, Stephen Emery, Jodassohn and Richter. Counterpoint, Jodassohn and Richter.

Four terms of Harmony and two of Counterpoint are required.

A two years' course will be given in the History of Music. The first year will cover the work laid out in Fillmore's History of Music.

The second year will be spent in studing the lives of the great composers and their works. Fillmore's Piano-Forte Composers will be the text-book used in conjunction with books from the Library. This is readily done as the Musical Library connected with the Conservatory is ample for such work.

PIANO-FORTE.

The most modern system of technical training is Virgil's clavier method. The student may study this system of technic or do all his work on the piano, as he wishes.

On the practice clavier the distinct click of each key when struck and when released gives clearness and exactness to all practice work impossible at the piano. Rightly used, clavier practice does more in three months than is commonly done in as many years.

But the question arises: Is not the ear losing more than the fingers gain by this method? The first element of good music is an agreeable tone, which no beginner produces. This is a high accomplishment, acquired only after long practice. It is therefore a mistake to suppose that we are cultivating the ear while listening to the first stammering of the pupil. We are ruining the ear. For the cultivation of the ear, therefore, it is better that the training of the fingers should go in advance.

The idea is to train the fingers so thoroughly on the clavier that at the piano it will be easier and more natural from the first to produce good effects. The pupil's progress will give him zest in his clavier work.

FIRST YEAR.

Technic; Duvernoy, Op. 120.
Loeschorn, Op. 66; Heller, Op. 47.

SECOND YEAR.

Technic; Czerny, Op. 299.
Heller, Op. 46; Raff, 30 Progressive Studies.
Bach, Little Preludes.

THIRD YEAR.

Technic; Cramer-Bulow Studies.
Clementi's Gradus.
Bach, two and three-part inventions.
Doring, Octave Studies.

FOURTH YEAR.

Advanced Technic; Moscheles and Kessler Studies.
Bach, Italian Concerto and Suites.
Kullak, Octave Studies.
Pieces by the best composers to be studied throughout the course at the discretion of the teacher.

VIOLIN.

The Joachim system of bowing will be taught. It is used by the greatest modern violinists and is indispensable to the art of free, easy, graceful bowing and good violin technic.

The requirements for graduation end with the fourth year.

FIRST YEAR.

Wichtl's Young Violinist.
Etudes by Wohlfahrt Kartser, Danela, etc.
Scales. Solos by Danela, Weiss, etc.

SECOND YEAR.

David's Violin School, Book I.
Etudes by Kayser and Mazas.
Scales. Solos by Weiss, Alard, etc.

THIRD YEAR.

David's Violin School, Book II.
Etudes by Kreutzer and Mazas.
Schradiuk's Technical Studies.
Solos by Kauser, Weiniswski, etc.

FOURTH YEAR.

David's Violin School, Book II.
Etudes by Kreutzer, Fiorilla, Rode, etc.
Solos by Viotti, De Beriot, Lionard, etc.

FIFTH YEAR.

David's Violin School, Book II.
Etudes and Caprices by Gavinies, Paganini, Rovelli, Tartini, etc.
Bach's Sonatas. Concertos.

REQUIREMENTS FOR GRADUATION.

The equivalent of a two years' course in a good High school or Academy, which must include one year's work in German, is required of all graduates of the Conservatory.

The courses offered cover nominally a period of four years, but the students are expected to have acquired the rudiments of music before entering the Conservatory. Much depends on individual talent as to the amount of time required to complete the course.

For graduation both a major and a minor are required. It is the aim of the Conservatory to graduate students familiar with the technic of at least two instruments. All students must spend one-third of the first two years in the study of the piano. One-third of the time during the first two years must be spent on the minor study.

FIRST YEAR.

Fall—Piano, ⅓; voice, violin or organ, ⅓; ear training, ⅓.
Winter—Piano, ½; voice, violin or organ, ½.
Spring—Piano, ½; voice, violin or organ, ½.

SECOND YEAR.

Fall, Winter, Spring—Piano, ⅓; voice, violin or organ, ⅓; harmony, ⅓.

THIRD YEAR.

Fall—Major (piano, voice, violin), ⅔; harmony, ⅓.
Winter—Major (piano, voice, violin), ⅔; counterpoint and analysis, ⅓.
Spring—Major (piano, voice, violin), ⅔; counterpoint and analysis, ⅓.

FOURTH YEAR.

Fall, Winter, Spring—Major (piano, voice, violin), ⅔; musical history, ⅓.

TUITION AND OTHER EXPENSES.

Piano or organ, two lessons a week	$ 15 00
Violin, two lessons a week; private half-hour lessons	15 00
Harmony or counterpoint, two lessons a week	10 00
Analysis, one lesson a week	3 00
Choral class, one hour a week	2 00
Rent of pedal organ, one hour a day, per term	3 00
Rent of piano, one hour a day, per term	2 00–3 00
Rent of clavier, one hour a day, per term	1 50

A liberal discount will be made when instruments are rented for several hours a day.

No deduction will be made for less than a quarter of a term, except in case of sickness.

ELOCUTION AND ORATORY.

This department aims to enable the student to use the full measure of his powers of body and mind before an audience, and to develop readers and orators whose delivery shall be powerful, graceful and natural. The object is not to teach mechanical rules, but to train one to study his mental processes and their free and easy expression. Constant emphasis is laid upon sincerity, information and broad culture as necessary to real progress, and special attention is given to the correction of particular faults and the cultivation of individual powers.

FIRST YEAR.

Fall—Physical Culture: gesture, poise, fundamental positions.

Voice Culture: correct breathing, tone, direction, purity, force.

Rendering: types of utterance, paraphrase, discrimination, original illustrations.

Winter—Physical Culture: analysis of gesture, dramatic action, transitions.

Voice Culture: melody, animation, power of voice, pitch.

Rendering: analysis of readings, emotion and volition with illustrations, recitations.

Spring—Physical Culture: unity, laws of grace, pantomime, spontaneity of gesture.

Voice Culture: flexibility, passion, energy, purpose drills, time.

Rendering: Hamlet with individual suggestions, extemporaneous speaking, orations.

Text used, Chamberlain and Clark.

SECOND YEAR.

Fall—History of oratory, orations and essays, monologue work, criticism.

Two private lessons per week.

Winter—History of dramatic art. Shakespeare, characterization, criticism.

Two private lessons per week.

Spring—The novel, clippings, original stories, descriptions, etc., criticism.

Two private lessons per week.

REQUIREMENTS FOR GRADUATION.

The equivalent of a two years' course in a good High school or academy is required of all graduates in the Department of Oratory. The candidate is required to complete the prescribed course above, and give an entire evening's program with the assistance of the Department of Music.

TUITION.

For a term of 12 weeks, class lessons, Elocution.....$10 00
For a term of 12 weeks, two private lessons per week, Elocution..... 15 00
Diploma..... 5 00

ART.

Technical instruction is given in Drawing, Oil, Pastel, Crayon, Water Color and China.

Perspective and Mechanical Drawing are also taught and special arrangements have been made that every student in the College may take this drill with very little expense.

Classes are formed for the study of Composition and the History of Art, open to all regular Art students.

Instruction in all classes is individual, and the advancement of each student depends on the degree of proficiency only. Students will find it much to their advantage to follow out the course of study recommended here, and upon completion of such a course certificates will be granted.

Elementary. From the beginning the student is taught to draw from the object. Models are provided whose contours are

straight line. From these block figures the student gains a thorough knowledge of proportion and perspective. This method of work is carried throughout the course; no copying of any kind is permitted. The work then advances to drawing from fragments of the human figure and models of natural objects.

Antique. In the antique class the models used require close observation, combined with great patience and perseverance, though the earnest student will find little difficulty in mastering the more subtle outlines of the head, having once gained a very good idea of proportion from the block figures.

The education of the eye is considered of greater importance than the training of the hand, not only in simple line work and in the study of superficial forms, but in the general yet no less certain laws which underlie and distinguish the work of every master in sculpture or painting.

Still Life and Life. Work in this class consists of drawing and painting from the living model and objects. More attention is given to the study of the head, since the subtle outline and character study is believed to develop the mind and individuality of the student, than any other.

Students who paint should draw a portion of the time, and in all cases a careful study of the model and a conscientious search for contours and construction are recommended.

No effort is made to bring the students to a uniformity of method, except to the extent of instructing them to see forms as they really exist; beyond this each student is permitted to develop or follow out a style of his own.

Modeling. The work of modeling in clay is intended to supplement the work of drawing and painting, for the purpose of giving students a more detailed knowledge of the form and composition of the models which they have studied in their work in drawing. The pupils are taught to cast their own models in plaster and also to make casts from living models.

Composition. Pictorial composition is the proportionate arrangement and unifying of the different features and objects of a picture. There must be an exercise of judgment on the part of the student as to fitness and position, as to harmony of

relation, proportion, color, light, and there must be a skillful uniting of all the parts into one perfect whole.

TUITION.

Drawing, per term of twenty-four lessons, three hours each	$12 00
Painting, in Oil or Pastel, per term of twenty-four lessons, three hours each	12 00
Modeling in clay, per term of twenty-four lessons, three hours each	12 00

FORM OF A BEQUEST.

I give and bequeath to Tabor College, located at Tabor, Fremont County, Iowa, the sum of.....dollars, to be used for the best interests of said College, under the direction of the Trustees.

BEQUEST FOR SPECIAL OBJECT.

I give and bequeath to Tabor College, located at Tabor, Fremont County, Iowa, the sum of.....dollars, to be used by the Trustees of Tabor College for..... ....., subject to the following conditions: .....

INDEX.

Academy 19
Admission to College 16
Aid for Students 12
Apparatus, Scientific 13
Art 49
Bequest, Form of 52
Bible 24
Buildings 15
Calendar 5
Classical Course, Synopsis 22
Committees 7
Courses of Study, Academy, Synopsis 21
Courses of Study, College 19
Degrees 10
Elocution 48
English 25
Expenses 13
Faculty 8
Government 12
Gymnastics 38
Laboratories 13
Library and Reading Room 13
Literary Courses, Synopsis 23
Literary Societies 14
Music 39
Scientific Course, Synopsis 22
Student Organizations 15
Studio 14
Trustees 6
Tuition, Art 51
Tuition, College 13
Tuition, Elocution 49
Tuition, Music 47

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